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ABSTRACT

This course guide for teachers is intended to provide experiences for secondary school students in the design and development of costumes for dramatic productions. Behavioral objectives listed for the students include: (1) explaining how costume is an expression of the people, the times, and the culture; (2) making drawings and paintings of the different periods in history; (3) giving examples of how religion, ethics, and customs influenced the design and decoration of clothing; (4) designing costumes for a specific part in a production; and (5) investigating the areas or accessories and reasons for their design. Also included are: "Rationale"; "Course Content" (includes studying the history of civilization and how it affected the costumes of the people of the times, drawing proportioned adult human figures and the figure of a child, and studying and making charts of various ornamental motifs, both historical and imaginary); "Course Procedures, Strategies and Suggested Learning Activities to Facilitate the Achievement of Objectives"; and "Resources," which includes books, films, models, and magazines for both teachers and pupils. (WR)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

ART EDUCATION
6697.01

HOME AND FAMILY EDUCATION
6766.16

COSTUME DESIGN

05 500 5-76

DIVISION OF INSTRUCTION • 1971

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COSTUME DESIGN

Art Education
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Home and Family Education
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Written by: Edna H. Fensin

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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PREFACE

Learning has been referred to by many contemporary educators as a noun; but it is a verb experience--full of action and involvement, doing and being. At least it should be--and that kind of involved learning is what this course of study is all about.

The Quinmester Visual Arts Education Curriculum construct is a long range developmental effort directed towards providing a general education for learners in the aesthetically related art education field. To accomplish this goal, instructional courses of study have been developed basically for teachers by teachers. Many Dade art specialists in various arts media have been recruited by the Art Office to write over 75 new and innovative courses of study in the area of art education. Educational specialists from the four corners of this land, along with aestheticians, social critics, and behavioral scientists have hailed the philosophy of the overall art curriculum construct undertaken by the Division of Instruction to be consistent with the latest national trends in art education, and to be an exemplary example of "success" oriented curricula designed to provide intense involvement in aesthetics and creative arts through group and individualized participation on the part of the learner.

All courses of study produced have been constructed with one major goal in mind: to provide a broad framework of goals and objectives; content; instructional procedures and strategies; and suggested learning activities. Many of the technically oriented courses of study list a variety of "Work Sheets" designed to assist the learner with specific and highly technical studio procedures delineated in a manner so that art specialists (teachers) can use them "as is," or utilize the source information as a basis for producing "Learning Activities Packages." The appendix may include other pertinent material needed for today's contemporary art curriculum, e.g., vocabulary, resources for both learner and teacher, etc.

Constructive criticisms or recommendations relating to this publication are invited; please send to: Art Education Office, Room 300, Lindsey Hopkins, A-1.

Charles M. King, Consultant
Art Education

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I. COURSE TITLE

COSTUME DESIGN

II. COURSE NUMBERS

6697.01 - Art Education

6766.16 - Home and Family Education

III. COURSE DESCRIPTION

This course provides experiences in the design and development of costumes for a dramatic production. The student will design and create costumes for use in dramatic productions. A multicurricula course planned in cooperation with Drama and Home and Family Education.

IV. RATIONALE

The experiences in this course are designed to make the student more aware of the fact that a costume is not just a garment to wear but is a definite expression of the action, the mood, the philosophy and, in fact, the entire aim of presentation of the production. Costume design is not an accident, nor is it an arbitrary expression of the designer's imagination. It is an expression of specifics, both historical and fictional, which are presented in the play.

The student cannot use his own inventive faculties successfully in costume design if he has only a superficial knowledge of the times or the setting, or the specific action or even the surrealist aura of the play.

V. COURSE ENROLLMENT GUIDELINES

A. An elective course for grades 7-12

B. No prerequisite for enrollment

VI. BEHAVIORAL OBJECTIVES

A. Upon completion of this course the student will be able to demonstrate the following competencies:

1. Given an overview of the development of Western Civilization, the student will explain how Costume is an expression of the people, the times and the culture of the society.

a. The student will make drawings and paintings of costumes of different periods in history.

b. The student will investigate the area of accessories, and reasons for their design, not only for specific purposes, but also as artistic coverings and general enhancement of the human figure. He will make a study of this and make plates of drawings with inks and paints.

2. Given the knowledge of motifs peculiar to certain cultures, the student will give examples of how religion, ethics and customs influenced the designs and decorations of clothing.

   a. The student will make drawing and paintings of these motifs and will attempt to translate them into modern costume design.

3. Having been instructed in the manner of presenting the human figure in simple contours with minimal action, the student will be able to design costumes and present them on the figure.

   a. He will illustrate effective proportion.

   b. He will differentiate between the drawing of the male figure for costume and the female figure, and compare to that of the child.

   c. He will illustrate how to display the costume to its best advantage.

4. As a culmination of activities for his project, the student will design a costume for a specific part in a production.

   a. He will consult with the writer, producer, stage designer, and director of the play.

   b. He will consider lighting when designing the costume, especially in regard to the colors used.

   c. He will make plates (paintings) of the character with the costume in several views, mostly front views and profile.

VII. COURSE CONTENT

A. A study of the history of civilization, and how it affected the dress and costumes of the people of the times

   1. Egyptian

      a. Pharaohs and slaves

      b. Warm, sunny climate

      c. Religious symbols, i.e., the hawk, the hooded cobra, the scarab beetle

      d. Precious and semi-precious jewelry

      e. Motifs

lines	papyrus
squares	duck's head
rosettes	animal symbols
lotus and bud	

2. Assyrian, Hebrew, Chaldean

   a. More northern climate; wrappings and woolen garments

   b. Motifs

      rosette — bull
      lion — winged disk
      all borrowed from Egypt

3. Greek

   a. Passionate and creative people

   b. Lived under intensely blue skies

   c. Country carpeted with flowers

   d. Painted buildings, furniture, statues with much gold

   e. Colors: yellow, indigo, green, violet, dark red, purple

   f. Motifs

      (1) Fret, guilloche, and many arrangements of circles, squares, diamonds, stars

      (2) Vegetable forms: acanthus, laurel, ivy, egg and dart

      (3) Animals, birds

      (4) Borders on garments depicting processions of men and horses

4. Roman

   Rome remained the most important culture in Europe until the Renaissance

   a. Republican Rome - plain and austere

   b. Imperial Rome - wealthy, extravagant and ostentatious

   c. The toga

      (1) At first, the only garment that men wore. Later, the tunic worn under the toga

      (2) Worn by all male citizens. All male citizens had the <u>right</u> to wear it, but banishment deprived one of that <u>right</u>

      (3) Varied in size from period to period

(4) Varied in color and decoration to distinguish one class from another

d. Motifs

Same as Greek but many borders used and purple used extensively

5. The Dark Ages

After the Fall of Rome a period in history called The Crusades brought its ideals of chivalry and romantic love based on the Blessed Virgin and other religious beliefs. These times brought us the troubadours, Robin Hood, and English and Scottish ballads. The toga disappeared but the tunic remained, designed in various ways and styles.

a. The cloak became part of the indoor and outdoor costume, often draped over the body and fastened on one shoulder

b. Fashions were influenced by the Orient

c. Hose was worn by men

d. Motifs

(1) Christian symbolism; horse, dog, gryphon, eagle, dove, peacock, fish, vine, lamb, pelican, chevron

(2) Often patched on a sleeve

6. Renaissance

Italy - the most luxurious garden of ART in the 15th and 16th centuries. It has the closest bond with antiquity which was the important element of the Renaissance. It was the time of the beginning of printing, the discoveries in the New World and the Religious Reformation. Characteristics of dress represented in paintings by Raphael, Duror, Holbein and their contemporaries.

a. Rich heavy materials, unpatterned

b. Voluminous drapings

c. Large sleeves

d. Covered heads

e. Motifs

(1) Fabrics of different materials in one costume

(2) Passementerie, narrow braid, lattice work, brocade, heraldic blazonry, satins

7. Elizabethan and Commonwealth

All Shakespeare may be costumed in this period. Sumptious materials, plain and brocaded; real jewels worked into all-over designs; elaborate neck ornaments; lace, velvet, chains, earrings, brooches. As the periods merged and during the Thirty Year War, Puritan taste began to be the style. Painters of the times were Reubens, Rembrandt, Hals

a. Puritan taste distinguished religionists everywhere, even in the Massachusetts Bay Colony.

b. Motifs

(1) Satin-stich, quilting, close set buttons, white lace

8. Directoire and First Empire

Era of Napoleon. The French Revolution dominated the world. It was the time of Presidents Washington and Jefferson. In England the artists were Peale, Stuart and Lawrence. Famous plays were Shaw's "The Man of Destiny" .. Barrio's "Quality Street"

a. Costumes displayed ostrich plumes, bonnets, ribbons, flowers

b. Motifs

Classical influence was strong. Egyptian, Greek, Oriental

B. Drawing of a proportioned adult human figure, both male and female, and that of a child, well-balanced and capable of displaying and demonstrating the costume

1. Drawing from the model

2. Drawing from photographs of the human figure

3. Learning simple ways to describe the human figure in front view and profile

C. Clothing the human figure and knowing how to accentuate one of the limbs in order to emphasize the action of the costume

1. May be done in pencil, charcoal, crayon, pastels, paint or ink. The clothing should fit the figure and convey the impression the writer intended.

2. Render the completed drawing in colors that are suitable to the action and mood of the play, as well as the scene and period.

D. Render cloth, metals and various other materials using water color or ink. Use both transparent and opaque media and different techniques for specific presentation.

1. Painting and drawing drapery and folds

2. Showing texture and pattern

3. Showing costumes in different types of lighting for special effects

E. Study and make charts of various ornamental motifs both historical and imaginary

1. These should be executed in both transparent and opaque water-color or gouache

F. Design a costume for a character in a play and present it in an artistic manner to be understood by the writers, producers, actors and all those involved in the production

1. Present the design in the proper lighting under which it will be presented on the stage

2. Consider and design head dress, and all accessories important to the character

VIII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES TO FACILITATE THE ACHIEVEMENT OF OBJECTIVES

A. Films of plays

1. Historical

2. Comedy

3. Tragedy

4. Fantasy

5. Modern-Abstract

B. Plays shown on television

After viewing each, write a brief comment about the type of costumes that might have been designed differently.

C. Trips to the theater

1. Local productions in the neighborhood

2. Coconut Grove theater

3. The Cinema

D. Trip to the Wax Museum

E. Use of India Ink

1. Using drawing and lettering pens

2. Using lettering brushes

3. Running gray washes and varying the intensity of the grays

F. Use of water color as wash or as an opaque medium

1. Varying its intensity and hue

2. Achieving texture by manipulating the medium

G. The meaning and use of gouache

H. Drawing simple basic figure capable of displaying the costume

1. Male

2. Female

3. Child

4. Figure should show action in order to display the costume

I. Execute a design in full color

1. Use historical reference, e.g., Greek fret or Egyptian acanthus leaf, etc.

2. Create and execute, in full color, an original motif or design

J. Stencil a design

K. Prepare a notebook with pictures of characters out of plays cut out of newspaper and magazines

1. Write appropriate comments under each character

2. Make suggestions on the costume and investigate other possibilities for costuming

3. Create small pencil thumb-nail sketches showing changes which could be made

L. Produce a collage of bits of cloth, beads, ornaments of any kind to show design and the use of textures

M. Create a painting of a clothed actor using reference material

N. Develop an original costume design for a character from a play

1. Draw the figure front view

2. Draw the figure side view

3. Draw the figure three-fourths view

4. Draw the figure with different color backgrounds which will influence the color of the clothes

O. Create paintings in grays and full color of accessories including hair fashions, shoes, etc.

P. Drawing the human figure

1. Draw in contour. Use three dimensional effects only if there has been a previous course in life drawing.

2. Balance the human figure and teach the students to extend an arm or a leg, to give the figure a lifelike appearance and a more realistic display of the costume.

3. Draw the head simply and freely turning it on its axis. Show it as an egg-shaped form and demonstrate how easily it can be drawn in any position.

4. Explain the proportions of the figure and how to draw the features of the face in proportion.

5. Use various media such as pencil, charcoal, pastel, paint or ink. Using a brush for "drawing" gives freedom of expression to the figure.

6. Students can pose for each other.

7. Students may draw from photographs--never "copying" but using the pictures as guides and always making the drawings different sizes, colors, etc.

Q. Painting

1. Use tempera or water-color. They may be used either as washes or as an opaque media.

2. Use both round and flat brushes. Lettering brushes are good to use and easy to manipulate.

3. Have small brushes available for motifs and decorative work. Good firm water color brushes are needed.

4. Students should work on tilted drawing board.

5. Render designs in black and white and in color. Try them against different backgrounds.

6. Try painting a design and then using pen and ink to outline it and accent with India Inks.

B. Costume Construction (optional)

If this course is an interdisciplinary effort with Home and Family Education, the following activities may be included:

1. Practice making half-scale models in muslin of some of the costume designs using either flat pattern or draping techniques. (The courses of study, Creative Fashions II and III, may be used as references.)

2. Construct one original costume.

IX. RESOURCES

A. For pupils

1. Books

Berk, Barbara and Bendick, Jeanne. The First Book of Stage Costume and Makeup. New York: Franklin Watts, 1954.

Gorsline, Doublas Warner. What People Wore. New York: Viking, 1952.

Jordan, Nina. American Costume Dolls. New York: Harcourt, 1941.

Kolodny, Rosalie. Fashion Design for Moderns. New York: Fairchild Publications, 1969.

Lester, K. M. and Kerr, R. N. Historic Costume. Peoria, Illinois: Charles A. Bennett, 1956.

Maidenberg, Arthur. How to Draw Costumes and Clothes. New York: Abelard-Schuman, 1964.

Maidenberg, Arthur. How to Draw Period Costumes. New York: Abelard-Schuman, 1966.

All encyclopedias.

2. Books on modern and abstract designs including Stella, Picasso, Peter Max.

3. Fashion magazines such as Vogue, Harper's, etc.

B. For instructors

1. Books

Barton, Lucy. Historic Costume for the Stage. Boston: Baker's Plays, 1935.

Bradley, Carolyn. Western World Costume: An Outline History. New York: Appleton, 1954.

Davenport, Millia. Book of Costume. New York: Crown Publishers, 1948.

Doten, Hazel Ruth. Fashion Drawings; How to Do It. New York: Harper, 1953.

Evans, Mary. Costume Throughout the Ages. Philadelphia: J. B. Lippincott, 1950.

Geen, Michael. Theatrical Costume and the Amateur Stage. Boston: Boston Plays, 1968.

Hansen, Henry Harald. Costumes and Styles: The Evolution of Fashion from Early Egypt to the Present. New York: Dutton, 1956.

Leeming, Joseph. Costume Book for Parties and Plays. Philadelphia: J. B. Lippincott.

Loomis, Andrew. Figure Drawing for All It's Worth. New York: Viking Press, 1949.

Nicolaides, Kimon. The Natural Way to Draw. Boston: Houghton Mifflin Company, 1941.

Wilcox, Ruth. Five Centuries of American Costume. New York: Charles Scribner's Sons, 1963.

2. Films (Instructional Materials Catalog, Dade County Schools)

    1. Fashion Means Business, 1-13009.

    2. Drawing Repeat Pattern, 7-10050.

    3. Drawing - Gesture, 7-10054.

    4. Costume Design, 1-05445.

3. Model (Museum of Science)

    1. Costumes of Europe, c8 6-00034.

4. Magazines

    1. All fashion magazines

    2. All art magazines

    3. Department store catalogs